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Turn Any 2D Film Into 3D

In a development that sounds like science fiction, **Xenotech, Inc.,** a Perth, Australia, company, has developed a computerized method of converting standard 2D film and video into 3D. The system has been licensed exclusively to **Imagica USA** for LF applications.

According to **Chris Reyna**, president of Imagica, once footage has been scanned into digital format, Xenotech's software creates a "depth map" for each shot, a graphic three-dimensional representation of the objects in the frame. The operator can adjust this initial approximation of the scene, placing objects in front of or behind the screen. The program then automatically tracks the motion of the objects through the shot, and synthesizes the missing stereo view, which is output to a film (or video) recorder. The system is capable of creating 256 levels of depth in the 3D frame, although Reyna says that, in practice, 10 levels is more than enough for most situations.

Originally developed by University

*(See **CONVERT** on page 2)*

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IMAX Nutcracker Spat

The IMAX® Nutcracker premiered at more than 20 LF theaters in late November amidst a swirl of controversy stemming from charges by the director that edits made by **Imax Corporation** had rendered the film "incomprehensible."

British writer/director **Christine Edzard** was hired by Imax early in 1997 to produce the film, on the strength of previous work such as 1987's six-hour *Little Dorrit*, which earned her an Oscar nomination. *IN* is Edzard's first LF film.

Production began in London in March, with a British cast, a score recorded by the Bournemouth Symphony Orchestra, and elaborate sets, costumes, and props handmade at Edzard's **Sands Films** studios in London. Proceeding at a breakneck pace, Edzard completed the film on time and under the US$8 million budget, turning her edited neg over to Imax in less than six months.

In October, Imax sent Edzard a video tape of the final cut that included scenes re-shot by Executive Producer **Andy Gellis**. Although Edzard and Imax apparently made some effort in the following month to resolve their creative differences, on November 12 the director issued a statement through a Toronto publicist charging that Gellis' changes had made a shambles of her vision. The statement suggested that viewers demand to see the "director's cut."

Imax responded with a statement that certain scenes had been reshot for technical reasons, and only after Edzard had refused to redo them. "In doing so ," Imax claimed "[we] believe we made a

*(See **NUTCRACKER** on page 9)*

IAAPA '97 in Orlando

For most of us, travelling to an industry conference requires approval from the boss and frequently a justification to be passed up the line explaining how educational the meeting will be, how important to business, how critical to the interests of the whole organization.

Good luck trying to make that case about the annual convention and trade show of the **International Association of Amusement Parks and Attractions** (IAAPA). Once your boss finds out that your activities at this "conference" are likely to include riding carnival rides, battling aliens in motion simulators, wolfing down free samples of pizza, hot dogs, and Italian ices, and capping off this hard day with a trip to Disney World, you'll never again get approval to leave the office for so much as a coffee break.

What can you say about a trade show that offers everything you'd need to run an amusement park, from popcorn to roller coasters? Nothing, except it is an absolute blast! Better than going to an amusement park, because you can try everything for free! If can bring along an 8- to 12-year-old child, you will be a god in that child's eyes for the rest of her life. Well, at least until she becomes a teenager.

Yes, on the surface, IAAPA looks like the textbook definition of a junket. But – and excuse me while I wipe this grin off my face – if you're thinking about a motion simulator, IAAPA could actually be a worthwhile trip. (If you intend to use this article to justify going to next year's meeting in Dallas, I suggest showing your boss only the rest of this article. —J.H.)

*(See **IAAPA** on page 7)*

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Well, we're really rolling now.

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WWW is a Wealth of LF Sites and Resources

The World Wide Web is a good resource for keeping up with the LF industry. You'll find hundreds of Web sites for LF theaters, films, equipment makers, and fans, as well as a few that link you to the rest of them.

Chief among these, if we do say so ourselves, is *MaxImage!*'s own site: www.cinergetics.com. Although the site's primary mission is to promote the newsletter, our "LF Links" page is intended to be as comprehensive a list of LF sites as we can make it. The *MaxImage!* Web site includes links to 100 LF theaters, 60 official (or semi-official) Web sites for LF films, the major projection system manufacturers, a number of LF producers and consultants, and some interesting miscellaneous sites.

In this last category are such places as the Internet Movie Database (http://us.imdb.com, with mirror sites in several other countries), a must-bookmark site for any film fan or professional. This remarkable resource is an outstanding example of the Internet at its best. Created and maintained entirely by volunteers, it is a comprehensive and authoritative listing of over 120,000 movies (at last count), most of which have extensive or complete listings of cast and crew. Also included are other vital or merely interesting facts, such as how much business the film has done and quotes from the film.

Most useful to us in the LF industry is IMDb's nearly complete listing of LF films, a linky to which can be found on *MaxImage!*'s site. This list is one of those good news/bad news/good news situations: the good news is that virtually all LF films ever made are listed here: 142 at last check. The bad news is that most of the films have very sparse entries, many showing little more than the title and year of release. Some are also in error: for instance, the list includes a film called "Cities in the Wild" which is actually ***Survival Island***, and should be listed as an alternate title under *SI*, not as a separate film.

But the good news is that anyone can update these listings by sending IMDb the correct data in the proper format. (See IMDb's home page for instructions.) LF distributors and filmmakers would do well to see that their films are fully updated.

MaxImage!'s LF Links page also lists several general LF sites, such as LF cinematographer **James Neihouse**'s listing of IMAX theaters and films, and Orlando projectionist **Brian Demkowicz**'s 1570.com, which features news, a discussion panel, and a real-time chat room, all aimed mostly at projectionists, but open to anyone in the LF community. (Brian has even allowed the editor/publisher of a certain LF newsletter in!)

Of course, you can also use any of the dozens of Internet search engines – Yahoo, Alta Vista, Hot Bot, etc. – to search on Imax, Iwerks, Showscan, or any other LF term you're looking for. *MaxImage!* does this regularly to find LF news and new LF sites.

If you're in the LF industry and your Web site is not listed on the *MaxImage!* site, please get in touch with us, and we'll add it. Of course, we'd appreciate a reciprocal link on your page to www.cinergetics.com.

2D Converted to 3D

*(From **CONVERT** page 1)*

of Perth scientists as a by-product of an oil exploration project, the system was demonstrated to more than 100 LF industry insiders at Imagica's L.A. headquarters in mid-December. The demo used footage from a popular television show and a (non-LF) feature film. LF tests of the system are underway.

The ramifications of such a system are obvious – and mindboggling – to anyone familiar with the current explosive growth of 3D LF theaters and the concomitant shortage of 3D software. The possibility of converting the current 2D repertory of films to 3D, and of shooting 3D films using 2D cameras (which are far more plentiful than 3D cameras), to name just two options, is sure to send shock waves through the industry.

MaxImage! will have a detailed article on this breaking story in the January 1998 issue. Stay tuned!

The Mailbox

Dear *MaxImage!*

Congrats on your first issue!

You slightly but significantly misquoted the statistics on attendance that I quoted at the LFCA meeting [Oct., p.10]: I was talking about average attendance *per title* falling from an average of 200,000 per venue to 125,000 per venue. That is a solid number cross-checked with a couple of our leading distributors. I suspect that overall attendance *per venue* may also be trending down as more theatres open but I don't have hard numbers – perhaps that is something your magazine can ferret out.

The giant screen business has been in its infancy for far too long – mainly, I suspect, because its monopolistic structure has stifled the kind of comment and criticism that any business or art (or person!) needs to grow up. Your first issue gives hope that things may be changing. Keep it up!

John Weiley

CORRECTIONS

In reporting on media confusion over the LF theaters near national parks (Shorts, Nov. '97) *MaxImage!* itself became confused. We mistakenly said that the LF theater at Zion National Park was developed by Destination Cinema, Inc. It was built and is operated by Zion National Park Theater Investors.

Hundreds Attend 1997 Japanese Space Theater Consortium in Tokyo

By Steven Morris

This year's meeting of the **Japanese Space Theatre Consortium** (JSTC) was held at the **Adachi Children's Museum** in greater Tokyo on Wednesday, Nov. 19, and Thursday, Nov. 20. Easily the best attended meeting in recent memory of the Japanese counterpart to the **International Space Theater Consortium**, this year's event provided a more flexible and open format that attracted hundreds of delegates from inside and outside Japan.

The JSTC is the best opportunity that owners and operators of 21 of Japan's LF theaters have to meet with LF producers and distributors, exchange news and ideas, and see new films. Ten LF titles premiered this year, two from Japan and eight from North America. All of the latter were presented in Japanese versions.

Wednesday started with an opening ceremony followed by ***Whales***. ***Super Speedway*** was next on the roster, in an edited version that lacked the historic crash sequences. ***Alaska*** closed the morning session.

The afternoon opened with ***The Magic of Flight*** and ***Mission to Mir***. **Andy Gellis** of **Imax Corporation** then introduced, through an interpreter, ***The Hidden Dimension*** (formerly ***Four Million House Guests***), whose Japanese title translates as ***Open Your Eyes***. Edited down to about 30 minutes, OYE lost a little in the translation to 2D on Adachi's dome screen.

After ***Thrill Ride***, the two Japanese productions were unreeled: ***Dino Planet***, about a young amateur paleontologist who gets caught in a time warp (shades of ***T. rex***!); and ***Dear Blue***, a child's wondrous view of the world's natural beauty. Naturally, these two domestic products played to a full house. Throughout the day, delegates were also shown clips of films in progress, such as ***Mysteries of Egypt***, ***Everest***, ***The IMAX Nutcracker***, and the animated ***Old Man and the Sea***.

The First Emeror of China *was screened at the 1997 JSTC meeting.*

A reception buffet was held in the Museum's main hall, featuring much toasting and speech making, and for an hour and a half delegates socialized while dipping into the finest sushi and seafood Japan has to offer. The event closed with the ceremonial clapping of hands and all were then led into the theater for the final film of the day.

The First Emperor of China was presented by **Colin Low**. In 1969, Low was part of the team that made the very first IMAX film, ***Tiger Child***, for the Fuji Bank's Pavilion at the 1970 Osaka World's Fair. In 1985 Low worked on the Japanese production ***We Are Born of Stars***, the first IMAX film in (anaglyph) 3D. After 52 years of service with the **National Film Board of Canada**, Low's last official function for the NFBC was to return to the land of Imax's beginnings and introduce a film he had both story-boarded and art directed. Upon his return to Canada he planned to retire.

Low explained that ***The First Emperor of China*** took nine years to negotiate, realize, and co-produce with the People's Republic of China, and that he saw it as an effort to make story-telling part of the LF tradition.

Thursday's film schedule was identical to Wednesday's, intended primarily for delegates from Tokyo's audio and video production houses. LF exhibitors and distributors met in nearby rooms to discuss the details of film bookings, marketing activities, and the possibility of introducing more films into the schedules of Japanese theaters that typically run only one or two titles a year.

At the conclusion of the conference, it was announced that the 1998 JSTC meeting would be held in the new **Sony IMAX Theater** in Tokyo.

Steven Morris is Marketing Officer for the National Film Board of Canada in Montreal, PQ, Canada.

Members of JSTC

Adachi Children's Museum, Tokyo
Chiba Museum of Science and Industry, Ichikawa, Chiba Prefecture
Fujitsu Makuhari System Laboratory, Chiba City, Chiba Prefecture
Hamaoka Nuclear Exhibition Center, Hamaoka, Shizuoka Prefecture
Hotaka IMAX Theater, Nagano, Shinsyu Prefecture
Kagoshima Municipal Science Hall, Kagoshima City, Kagoshima Prefecture
Matsuyama Multi-Purpose Cultural Center, Matsuyama, Ehime Prefecture
Nagashima Spa Land, Nagashima, Mie Prefecture
Omiya Information Media Culture Center, Omiya, Saitama Prefecture
Port of Nagoya Public Aquarium, Nagoya
Saikai Pearl Sea Center, Sasebo, Nagasaki Prefecture
Science Museum, Osaka
Space World, Kitakyushu, Fukuoka Prefecture
Suntory Museum, Osaka
Tokorozawa Aviation Museum, Tokorazawa, Saitama Prefecture
Tokyo IMAX Theater, Tokyo

Distributors at JSTC

Benesse Corporation
Cinema Japan Company, Ltd.
Emcom Company
Dentsu Tec, Inc.
Filmic Vineyard, Inc.
Imax Japan, Inc.
Sony Pictures Classics,

PERSONNEL CHANGES

Richard James Out as DCI Head

The board of directors of **Destination Cinema, Inc.** announced on November 10 that founder **Richard James** would no longer serve as Chairman, President, and CEO. **John Fahey**, CEO of the **National Geographic Society**, has replaced James as Chairman, and **Ed Capelle**, DCI's senior vice president, is acting president while a permanent president is sought. James retains a position on the board.

The moves were announced in a November press release that gave no reasons for the change. However, hints of conflict between DCI and new minority owners Nat'l Geo had been circulating in the LF industry for months, as production progressed on their first joint film, ***Mysteries of Egypt***, being made with **Nova Large Format Films**. James reportedly differed with NGS producers on key aspects of the film.

While Fahey declined to comment on the change, sources close to the situation suggest that the corporate cultures of the two organizations clashed: DCI, which James founded in 1988, has long been known as a lean, profit-driven entrepreneurial firm, and NGS is a non-profit with a strong educational mission.

Allen Is CEO of Nat'l Geo Ventures

On November 12, **C. Richard (Rick) Allen** was named president and CEO of **National Geographic Ventures**, the for-profit subsidiary of the **National Geographic Society** that includes making LF films in its media activities. Allen will also be a member of the board of **Destination Cinema, Inc.**, which is partly owned by NGV. Allen replaces **John Fahey**, who was promoted to executive vice president and CEO of the NGS.

Allen, 43, comes to NGV from **Discovery Communications, Inc.**, where he was senior vice president of business development and led Discovery's fledgling LF production efforts from 1995 to 1997. Prior to that, he was deputy assistant to President Clinton from 1993 to 1995, serving as a member of the White House senior staff.

After graduating magna cum laude from Dartmouth, Allen earned a law degree from the University of Chicago.

Theater Shuffles

Cleveland, OH: Bill Pickering, part-time projectionist at the **Great Lakes Science Center** has been promoted to Assistant Manager of Operations. **Jeff Johnson** has joined the Omnimax theater's projection staff on a part-time basis.

Vancouver, BC: Ruth Heyes, who as Theater Director of the **CN IMAX Theater** co-hosted the 1997 **ISTC** conference, has moved to tourism promoter Beautiful British Columbia. After a brief stint as Acting Director, **Kathleen Harvey**, CN's Sales Manager, turned over the theater to **Rob Jennings** in early December. Jennings has a background in conventional cinema and events management.

Washington, DC: Bob Watson, Box Office Manager of the **National Air and Space Museum's Langley Theater** since September 1989, was promoted to Operations Manager for the theater and the Einstein Planetarium on Dec. 1.

Sioux Falls Director Sought

The following announcement was sent by Chicago headhunters, Kittleman & Associates.

"Kittleman & Associates has been retained to recruit a Director for the new **Science Discovery Center**, scheduled to open in June 1999, in Sioux Falls, South Dakota. The Director will have project and management authority related to the Science Discovery Center and a large format domed theater.

"We seek an accomplished museum professional whose leadership and management background demonstrates a proven ability to build and execute successful exhibits, programs and activities, and to create and direct a comprehensive fund raising and development plan for the Science Center.

"Prior experience in interactive science exhibit design, space planning, program development and operations management is desired. An ability to communicate clearly and to cultivate relationships with internal and external audiences is crucial. The ideal candidate must also be adept at developing and leading a staff to high performance. Experience in audience development strategies, including marketing techniques designed to identify and promote the Center and theater, is desired."

For more information, please contact or send resume to:

Mary Beth Malone
Kittleman & Associates
300 South Wacker Drive
Chicago, Illinois 60606
Phone: 312-986-1166
Fax: 312-986-0895
Email: Kittleman@aol.com

Oscar Doc Nominees Feted

Bayley Silleck tells us that he attended a December 2 dinner, held by **AMPAS** in L.A., to honor the 1997 Academy Award nominees for documentaries. About 400 Academy members, nominees, and their families saw ***CV*** (which Silleck introduced) and ***SE*** (presented by **Nova**'s **Susanne Simpson**). *CV* and *SE* were both nominated for Best Documentary Short Subject. Also present was **MacGillivray Freeman's Steve Judson**, who introduced ***SC.***

ISTC Elections

At the annual conference in Vancouver, the following people were elected to the **ISTC** Board of Directors: **LeRoy London, Smithsonian Institution; Frank Corcoran, Canadian Museum of Civilization; Seddon Bennington, Carnegie Science Center; Patrick Besenval, Futuroscope Productions.**

DEALS

Silleck Signed to Make Sig for LSC

Bayley Silleck (dir. ***Cosmic Voyage***) has been selected to make a new signature film for the **Liberty Science Center**. The 5-minute piece, to be titled ***The Center of It All***, will focus on the scientific innovations that have occurred in LSC's New Jersey back yard: Edison's phonograph; the transistor, invented by Bell Labs; and color television, invented in Princeton by RCA. Some footage for the US$675,000 short will probably be shown at the ISTC conference in Sydney next September.

OK Omniplex Okays Iwerks

The **Kirkpatrick Science and Air Space Museum**, also known as **Omniplex**, has selected **Iwerks Entertainment** to provide an LF theater in its Oklahoma City facility. The 15/70 theater will seat 284 people under a 70-ft. (21-m) dome, and will be equipped with a 36,000-watt digital sound system. The theater is set to open in May 1999.

PSE Goes PC

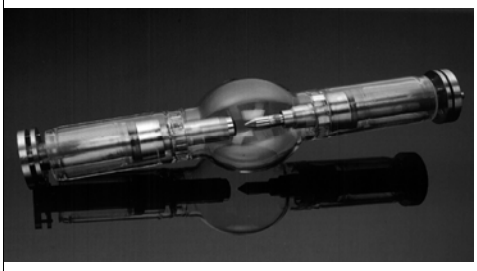
Imax audio subsidiary **Sonics Associates** has licensed the technology behind its Personal Sound Environment (PSE) headsets to **Creative Technology, Ltd.,** for use in personal computers. Sonics and Creative, which makes the popular Sound Blaster computer audio cards, have agreed to jointly form a new company, SurroundFX, Inc., which will produce and market the new devices.

Using off-the-ear wireless headsets like those found in IMAX E3D theaters (but without the 3D glasses), SurroundFX will permit computer users to experience 3D audio in games and other applications, using Creative's Sound Blaster and PC-DVD products.

The deal gives Creative exclusive rights to the technology in computer systems, but Sonics continues to discuss home entertainment and other non-computer uses with other electronics makers.

ORC Lamps Approved by Imax

Imax Corporation has approved lamps made by **ORC Lighting Products** for use in IMAX projection systems. In a letter to **Ken Luitto**, ORC's General Manager, Imax's **Ian Maxwell** (V.P. Theatre Technology) stated, "ORC lamps have the approval of Imax Corporation for 2D theatres and Imax Corporation's service and warranty obligations will not be affected by the use of these lamps."



The ORC 15kW water-cooled lamp for LF projectors

ORC is the third approved lamp manufacturer for IMAX systems, joining long-time provider **Duro-Test Corporation**, and **Ushio U-Tech**, which was granted approval in June 1995**.**

Iwerks and Will Vinton Team Up

Iwerks Entertainment and **Will Vinton Studios,** the Oscar-winning inventor of Claymation, have agreed to jointly create and sell ride films, 3D movies, and LF films. The contract was signed at the IAAPA Conference in Orlando on November 20. Will Vinton Studios created the California Raisins, M&M characters, and the recent Nissan "Toys" ad.

L-Squared, Digital Artworks Ally

L-Squared Entertainment, founded by director **Brett Leonard** and currently working on Leonard's ***T. rex*** for **Imax Corp.**, has formed an alliance with **Digital Artworks**, an animation studio in Eugene, OR. They will "develop innovative properties for film, television, location-based and internet entertainment markets."

FILM STOCK

Iwerks Earnings Down

During its fiscal first quarter, ended Sept. 30, **Iwerks Entertainment** reported a net loss of US$506,000, or 4 cents a share. Revenue for the period was $8.1 million. The same period last year saw income of $174,000 or 1 cent per share, and revenue of $9.6 million. The company blamed the downturn on reduced hardware sales to Asia, lowered touring revenues, and increased legal fees related to the pending merger with **Showscan Entertainment.**

Showscan Earnings Down

Showscan Entertainment posted a loss in the quarter ending Sept. 30 (its second fiscal quarter), totaling US$992,000, compared to a loss of $424,000 in the same quarter last year. This represents a downturn of 18 cents per share, compared with 8 cents last year. Revenue for the period was $2.4 million, down from $5.4 million a year ago. Officials attributed the loss to a seasonal slowdown. The company sold three new systems in China and Taiwan, a sale valued at $1.7 million, and closed two owned and operated theaters – San Antonio, TX, and Framingham, MA. **Dennis Pope**, President and CEO, expects proceeds from those sales and other recent actions to "prepare [the company] for a return to profitability."

ITEC Attractions Profitable

International Tourist Entertainment Corporation (ITEC Attractions), owner and operator of the **Ozark Discovery IMAX Theater** in Branson, MO, reported record revenues and net income for the quarter ending Sept. 30. Revenues for the company's first fiscal quarter were US$1,714,000, up 22% from $1,405,000 in the same period last year. Net income more than doubled from $63,556 in 1996 to $134,742 this year. Income per share rose from 1 cent last year to 3 cents this year.

Iwerks 15/70 Projection System is Up and Running

by Judith Rubin

Since the expiration of **Imax Corporation**'s patent on the Rolling Loop projection system a few years ago, competitors have begun building and selling IMAX-compatible 15/70 systems. Eight of these theaters are now operating, half of them equipped by **Iwerks** (A foot-Lambert is a unit of reflected light.) Domes tend to be dimmer overall than flat screens because the light is spread across a larger surface area, and because excessive light levels create cross-reflection, washing out color and contrast.

McKinney tested the Indianapolis and Orlando screens, actually lowering the 15kW lamps below full power to achieve 5 fL in the center and 3 fL on the sides. He found that the Iwerks optical system delivered high brightness and even light distribution while maintaining good color and contrast levels.

NON-IMAX 15/70 THEATERS

Theater	Mfr	Screen	Open
Arch Odyssey Theater, St. Louis, MO, USA	World Odyssey	flat	1993
Tamarokuto Science Center, Tokyo, Japan	Goto/WO	dome	1993
Sagamihara City Museum, Kanagawa, Japan	Goto/WO	dome	1995
Yamada Plaza Theater, Aizuwakamatsu, Japan	Goto/WO	dome	1996
Zion Canyon Theater, Springdale, UT, USA	Iwerks	flat	1994
Children's Museum of Indianapolis, IN USA	Iwerks	dome	1996
Orlando Science Center, FL, USA	Iwerks	dome	1997
Ontario Mills Ultrascreen, Ontario, CA, USA	Iwerks 3D	flat	1997

Entertainment:

Iwerks asserts that the high optical quality of their lens technology, plus solid design and fabrication, ensure that images projected by the Iwerks systems are consistently steady, bright, and sharp. The dome theaters feature a sturdy new projector elevator and the 3D theater uses twin projectors on a stable track mechanism. The projectors are designed and fabricated by Iwerks' exclusive 15/70 supplier, **Cinema Technology, Inc.** (CTI), based in Sunnyvale, CA.

Domes Score High on Quality Tests

At present there are no formal technical standards for LF hardware. [The **LFCA** is in the process of submitting LF system standards to SMPTE. See *MaxImage!* Oct. 1997.] However, over the years de facto standards and specifications for the industry have arisen. **Clyde McKinney** of **McKinney Technical Services** conducted tests at Iwerks' 1570 theaters to gauge performance in such areas as screen brightness, resolution, and print wear.

Screen brightness in a dome theater is typically about 3 foot-Lamberts (fL) in the center of the screen and 1 fL at the edges.

The Indianapolis dome, he said, passed its resolution tests with similarly high marks. Using SMPTE test footage, McKinney determined the resolving power of the optical chain to be 68 line pairs at the center and 58-60 at the sides. This is well above the "standard" for domes of 50-60 pairs at center and 30-40 at the sides. Similar results were obtained in the Orlando dome.

Scott Niskach, Senior Director of Orlando's CineDome, said that the Iwerks system fills more screen area, with minimal distortion, than systems in many other dome theaters.

Longer Lasting Lamps and Prints

Both theaters are running the bulbs well below capacity—about 11 kW on average. Prolonging the life of a US$6,000 Xenon lamp results in savings for the theater operator, and Indianapolis theater manager **John Moon** states that lamps at the Children's Museum theater are lasting significantly longer in his estimation. Moon say he has seen no appreciable light loss from his **Duro-Test** 15 kW lamp after 1,400 hours, well over the manufacturer's rated life of 1,100 hours.

The Iwerks projector seems to have reduced film wear as well. While the established industry norm for print life is 1,000-2,000 passes, wear tests administered by McKinney showed that after 1,500 passes there was no detectable abrasion in the image area. Even at the edges, where wear is commonest, McKinney found no appreciable damage. Print life is an important issue at destination venues with fixed programming, and **Brent Heaton**, a partner in the Zion theater which screens its house film ***Zion Canyon: Treasure of the Gods*** as often as nine times a day, confirms getting more than 3,000 runs before a print wears out.

Significant Improvements

Iwerks systems have a number of other small but significant features representing state-of-the-art technology. Advanced motors and controller technology drive the projector, reel unit and elevator. The new models offer touch-screen controls on a programmable logic controller (PLC) that uses proprietary software.

A special elevator lifts the dome system projector into position at show time. To stay in alignment with other theater elements, the projector must stop at precisely the same point every time it is raised. Pulley-style elevators can stop high or low of the mark. The links of Iwerks' special chain mechanism lock together into a rigidly compressed column with virtually no play, bringing the projector into precise position every time.

A constant radius cam on the optics head permits the head to open and close evenly for film loading and to clamp shut securely. Dovetail construction holds the head in place to precise tolerances, making it simple to remove and replace the entire assembly.

IAAPA Conference Is Worth the Trip

The 1997 conference and trade show of the **International Association of Amusement Parks and Attractions** was held in the Orange County Convention Center in Orlando, FL, from November 19-22. It boasted more than 1,100 vendors in the trade show and 25,000 attendees, representing many of the Association's 4,500 members, arriving from over 80 countries.

IAAPA is a must for any organization that has, or is considering, a motion simulation system. Virtual reality and motion simulators are hot in the attractions business these days and the conference featured the largest collection of sims ever assembled under one cavernous roof.

Dozens of vendors demonstrated motion simulators of every size and shape. The range of complexity of these systems is astounding, from single-seat devices that you might consider for your den (if you're *really* into *Chopper Attack*), up to 3D 8/70 theaters with motion bases seating 20 or 30 people.

Familiar names in the LF world – **Imax Corporation, Iwerks Entertainment, Showscan Entertainment, SimEx, Inc., Catalyst Entertainment, Inc.**, to name a few – showed off their soft- and hard-wares.

Imax's booth was a real standout from the rest of the trade show. Developed by Marketing VP **Cindy Aylward**, it eschewed the "bleeding edge" high-tech feel of practically every other booth in the place, featuring instead classical columns surrounded by leafy potted plants. Arranged within this "temple" were large posters for the company's films and rides. But no ride, no blaring monitors and speakers. It was just tasteful and quiet. And successful in attracting attention: the booth won the conference's Exhibitor Award in the category of "Show Production and Entertainment."

Iwerks was a few rows away with one of the more prominent and popular exhibits in the hall: an 18-seat 3D 8/70 theater, alternating screenings of ***Super Speedway*** and ***Superstition***. The former uses footage from **Stephen Low**'s LF film of the same name, and stars actor and race car driver **Craig T. Nelson** (from TV's *Coach*) in the pre-show and the ride's voiceover. The latter features **Elvira** as hostess of a computer animated fun-house ride that will be familiar to anyone who has seen

Iwerks' Super Speedway, The Ride, *uses footage from the Stephen Low LF film.*

Thrill Ride. Both shows were accompanied by a preview of Iwerks' upcoming ***Dino Island 3D***, a 3D re-release of their earlier favorite.

Iwerks' theater was hidden behind a large city street set that won IAAPA's coveted "Image Award."

Despite being in the process of merging with Iwerks, Showscan had a separate exhibit, practically next door. Showscan's "booth" was a large carpeted open space in front of a massive video wall that was running a promo reel. Although minimalist in concept, it was highly visible throughout the hall.

SimEx had an imposing presence, with a convention version of its standard three-stage presentation: Pre-Show, followed by a Story Theater, and finally the Adventure Theater, with two Cyclone 6-seat motion bases in front of a 70mm film presentation. The featured show was ***American Wilderness Experience,*** created for **Ogden Entertainment**'s Ontario Mills Mall in California. SimEx offers motion bases and cabin simulators as large as 40 seats. Not to be outdone by Imax and Iwerks, SimEx's booth won the IAAPA Exhibitor Award for "Technology Applied to Amusement."

Catalyst's **Steven Marble** displayed a model of a remarkable simulator nearing completion at the Suzhou Amusement Land, near Shanghai, China. This unique ride, housed in a building that looks like a flying saucer, features a 360-degree film presentation (nine 35mm 30 fps projectors) 60 feet (18 m) in diameter, in a stand-up theater with a 30-ft (9-m) motion base for a floor. The show, titled ***Top Secret***, is set to open early next year.

This gives only a hint of the selection of motion simulators that were on display at this year's IAAPA trade show. Other products LF professionals might be interested in exploring at the conference include ticketing and admission control systems, security equipment, and concession stand food, beverages, and hardware.

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(So, is that good enough to get you approval for next year? See you in Dallas!)

Review: *The IMAX Nutcracker*

By James Hyder

E.T.A. Hoffmann's 1815 fairy tale has, in ballet form, been a Christmas favorite for over a hundred years. Performed every winter by hundreds, if not thousands, of ballet companies large and small throughout the world, *The Nutcracker* is the tale of a little girl whose fondness for a wooden nutcracker breaks the spell that has transformed a boy prince into the colorful toy.

The IMAX Nutcracker is a non-balletic version of the story, mounted in grand fashion by English writer/director **Christine Edzard,** whose previous non-LF credits include *Little Dorrit* (1987), which received an Academy Award nomination for Best Screenplay.

Edzard's and *IN's* greatest strength is the meticulous attention to detail in every aspect of production design: intricate costumes, sets, and props were all lovingly handmade in the director's London studios. The IMAX 3D format brings out in high relief the exquisite delicacy of the film's Victorian toys, myriad costumes, and "spun sugar" castles. The wonder of these delights is made all the more remarkable when one realizes that they were all fabricated and filmed within a five-month production schedule.

Unfortunately, spectacular art direction cannot overcome a confused story and bad acting. In light of the controversy surrounding the film's editing [see page 1], it may not be possible to lay blame for all of the film's shortcomings at Edzard's feet. However, certain of the film's weaknesses cannot be entirely a product of revisions by Imax.

Chief among these is that the lead actress, eight-year-old **Lotte Johnson**, as Clara, has virtually no range of vocal or facial expression whatsoever. She walks through the film with the same dazed look. Although Clara should be experiencing amazement, fear, and wonder, we see none of these emotions. Most unfortunately, she never convinces us of her attachment to the Nutcracker, weakening the story considerably. Fourteen-year-old **Benjamin Hall**, playing the Nutcracker Prince in human form, is no better. He seems to have taken acting lessons from his wooden alter ego.

The adults in the cast are, for the most part, better, although **Heathcote Williams**, as Drosselmeier, comes across as uncomfortable and uncertain in his characterization of the supposedly lovable eccentric. Neither he nor anyone else in the cast – with the exception of **Miriam Margolyes** as Sugar Plum – has any of the charm or warmth one expects of fairy-tale characters.

After a relatively engaging start that introduces the characters (although with an irritating and mostly unnecessary voiceover by Clara), the film goes seriously astray midway, in the "battle" scene between the mice and the toys. Although some critics have called this sequence "dark," as though it might scare young children, that could only be from its utter incomprehensibility, not from any sense of danger it conveys. Giant mice and toys mill around a claustrophobically cramped set, swinging their arms and occasionally, as if by accident, tapping one another. It seems not so much a battle as a really bad cocktail party.

Benjamin Hall, Miriam Margolyes, Lotte Johnson in The IMAX

Clara mercifully, if inexplicably, brings an end to this carnage with the brilliant strategy of throwing her shawl over the seven-headed Mouse King, who thereupon vanishes, *à la* the Wicked Witch of the West. This restores the Nutcracker to human form, in a clumsy sequence that would have benefited immensely from a touch of computer animation.

The Prince shows his gratitude to Clara by taking her to his castle, where a horde of *Cirque de Soleil* rejects juggle, somersault, dance, and prance about. Although we are supposed to be awed by this wondrous spectacle, it goes on pointlessly for what feels like a very long time. Better to have spent this time developing the character of Clara in the beginning of the film.

Sugar Plum, who constructed the entire castle with her cookery skills, magically fabricates a dancer from sugar, in another scene that could have used some CGI. The all-too-brief ballet is the high point of the fantasy sequence, and hints at the marvels a ballet version of the story might have offered.

The ending, rather than resolving the story, muddles it even further. Clara wakes in her living room to find her parents

IN Has Record Opening

The IMAX Nutcracker opened at 22 theaters in the nine days from Wed., Nov. 26 (the day before the U.S. Thanksgiving holiday) to Thurs., Dec. 4.

This sets a record for the largest number of theaters in a "simultaneous" opening of an Imax-distributed film. The theaters are:

November 26
- Apple Valley*
- Branson
- Chicago NP*
- Dallas
- Irvine*
- Las Vegas Luxor*
- Lubbock
- New York Sony*
- Ontario Edwards*

November 27
- Galveston*

November 28
- Calgary EC
- Charlotte
- Edmonton
- Indianapolis WR*
- Norwalk
- Regina
- Seattle PSC
- Sydney*
- Vancouver CN*
- Winnipeg

December 1
- Toronto OP

December 4
- Brossard*

*** 3D theaters**

Imax and Director Feud Over *Nutcracker* Cuts

*From **NUTCRACKER** on page 1)*

good film even better." [The full text of Imax's statement is in the box on right.]

The spat was reported on CNN's World Wide Web site, in Toronto newspapers, and in *Variety* (with the headline "Imax Says Nuts to Helmer's 'Nut' Cut").

Edzard disputes the claim of technical problems, pointing out that experienced line producer **Lorne Orleans** was present on Imax's behalf throughout production, and that Imax subsidiary **David Keighley Productions/70mm Inc**. handled the dailies and reported no technical faults in the footage while the cameras were rolling. Furthermore, Edzard says, Gellis re-shot daylight exteriors, not interiors that might have been considered too dark, as Imax claimed.

The director objects that Gellis, who was present during editing, accepted her "final" version, but then went on a "stampede" through the film, making 47 "insidious" little cuts that in her view obscure the relationships between the main characters. "I absolutely do not see the sense of what they've done. It's certainly not to do with technicalities."

In an exclusive interview with *MaxImage!*, Sands Films producer **Olivier Stockman** suggested that changes were made for reasons not technical, but cultural, namely to make the film more "Hollywood." And he granted that while Imax has the right to make films as they wish, "if you go to a director because of the type of film she does, you do that knowing what you are going to get. And if that's not what you want, don't go there." He and Edzard believe that the film has been dumbed-down, and that the changes reflect a "mistrust of the audience." Edzard ventured that "there is an element of thinking that people are idiots. I don't agree."

Most egregious, in Edzard's view, is the damage done to the mesh between music and image. In her version, the picture was cut very closely to the soundtrack, and she claims that this synchronization has been lost in the changes made to both picture and score. (Sources close to the production told *MaxImage!* that Imax restored some familiar Tchaikovsky themes, not present in Edzard's score, that audiences might have expected.)

Despite her dissatisfaction with the film as released, Edzard has chosen not to remove her name from the credits, saying she that felt an obligation to the hundreds of people who worked with her on the project to defend its original conception.

Speaking to *MaxImage!*, Gellis downplayed the significance of the dispute, saying that it was a "non-issue" and that her complaints left Imax "scratching our heads."

In the meantime, the film has opened to mixed, but mostly negative, reviews. In one of the most positive, *Variety*'s **Lael Loewenstein** called it "solid family entertainment," adding that "strong production values and familiar themes would seem to ensure the film will become a holiday classic." The *Los Angeles Times* was equivocal, faulting parts, but granting that it will probably appeal to children. However, the *New York Times* complained that *IN* "lacks magic" and the *Hollywood Reporter* called it "disappointing" and a "waste of a great opportunity."

Full text of the statement from Imax

"As a result of some of the scenes shot by Ms. Edzard printing too dark for exhibition in the IMAX 3D format and in furtherance of our right of final cut, we asked Ms. Edzard to re-shoot certain sequences, which she refused to do. Accordingly, we re-shot the scenes in question, and in doing so believe we made a good film even better. We have always been and remain respectful of Ms. Edzard's work in general and her work on *The IMAX Nutcracker* in particular."

Continued from previous page)

fussing about her. Drosselmeier, who had appeared fleetingly in the "dream," is also there, and knowingly comments that she has been through a lot. Instead of reacting to this statement as we would expect – wondering whether maybe it wasn't a dream after all – Clara obtusely says, "No, that's all right, I'm fine."

Compounding this confusion, Drosselmeier makes a "The End" sign appear in a closing shot that is at once corny, gimmicky in its use of 3D, and extremely poor sleight of hand. It is an extraordinarily amateurish ending from such an accomplished production team.

Sources close to the production have suggested to *MaxImage!* that the dispute between Edzard and Imax might have been resolved if the production had had six more months. In its present form, *IN* clearly seems to be a film released precipitously. But at its heart is a remarkable achievement of filmmaking, many of whose flaws could be eliminated or softened at the editing table. If rather than point fingers at one another, Imax and Edzard could rework the film before its 1998 re-release, *IN* might yet become a film worthy of perennial screenings.

On location for IN. *From left: Justin Maguire (obscured), director Christine Edzard, stereographer Noel Archambault, Doug Lavender, a driver, Stuart MacFarlane.*

Parts that were often sand-cast in earlier systems are machined and bolted, and are fabricated from stronger materials. CTI's **Neil Johnson** claims that the Iwerks system has more modular flexibility than other manufacturers' projectors, allowing for consistent quality while allowing modifications for special situations, such as unique theater configurations or different light sources.

Getting the Bugs Out

Downtime at the theaters has reportedly not gone beyond the norm, and the range of problems encountered are of the type that most operators encounter at some time. Zion's Heaton reported that most of his theater's downtime occurred in the first three or four months of operation, usually the result of power outages, which are common in the area. The theater solved this problem by investing in a massive battery backup system that can power the entire projection system (along with computers and other critical building systems) for up to an hour.

Unexpectedly dry conditions found operators in Orlando scrambling to humidify the projection booth in a region known for consistently muggy weather. And the Ontario Ultrascreen theater had some initial operating snags due to a faulty coaxial cable between the projector and control panel.

Iwerks and its customers have experienced a learning curve in the process of designing, refining, installing and operating these new 15/70 systems. Getting the bugs out – whether mechanical glitches or human error – is a priority because losses from downtime and damaged equipment can mount quickly.

Paul Fraser is Vice President for Marketing and Theater Development at **Ogden Entertainment**, which manages the Ontario theater. Fraser stressed the importance of keeping a sharp eye and tight control during construction and equipment installation. Problems will crop up if specifications aren't followed to the letter.

For instance, fire safety is a necessity, but LF booths require a dry fire suppression system – water sprinklers could ruin a million-dollar projection and sound system. Using the wrong glass in the projection booth can reduce picture quality. Locating an exhaust vent in the wrong place or substituting the wrong chilling unit can undermine the efficiency of the projector cooling system. Small but critical points.

However good the equipment, it's only as good as the people who run it, and all those consulted for this article emphasized the need to find and train quality personnel. Operators who maintain and run the equipment with care and attention – and suppliers that are ready to provide quality technical support when the need arises – are vital to the business of LF exhibition.

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Bookings: December 1997 by film

Films shown at least once during the month

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the World Wide Web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

Key to Status:

A - most frequent or only show
B - any other regularly scheduled film
E - evenings or weekends only
F - festivals or less than one month run
S - irregularly for schools, not on public schedule

Film	Theater	Open	Close	Status
Africa	Aguascalientes	10/1/97	3/98	
	Baltimore			S
	Bochum	12/18/97	4/1/98	A
	Boston			S
	Calcutta	5/1/97	4/30/98	
	Cape Town	7/14/95		B
	Chiba City	12/1/97	3/31/98	A
	Cleveland	11/22/97		B
	Edmonton	9/2/97	12/21/97	B
	Hastings	11/25/97	6/8/98	A
	Lucerne	10/15/96	12/97	B
	Madrid	9/14/97	8/31/98	
	Matsusaka	12/13/97	6/13/98	
	Mexico City	10/6/97	6/5/98	A
	Milwaukee	10/25/97	6/5/98	
	Orlando OSC	11/1/97	3/13/98	A
	Pusan	12/97	3/98	
	Seville	10/16/97	6/15/98	S
	Sudbury			S
	Sydney	12/1/97	1/10/98	B
	Tampa	6/20/97	12/18/97	
	Vienna	12/5/97	12/14/97	F
	Winnipeg			S
Alamo	San Antonio	1/88	12/99	A
Alaska	Hague	12/11/97	5/10/98	A
	Huntsville	12/26/97	12/30/97	E
	Jersey City	10/1/97		A
	Kagoshima IMAX	10/1/97	3/31/98	
	Katoomba	12/19/97	12/18/98	B
	Los Angeles	9/12/97	1/31/98	B
	Louisville	9/6/97	1/14/98	A
	Ontario Mills	10/3/97	2/5/98	
	Osaka Sci	12/1/97	6/1/98	A
	Paris Def	10/15/97	12/31/97	B
	Philadelphia	6/14/97	2/5/98	A
	Richmond	12/5/97	4/3/98	A
	San Diego	10/17/97	6/98	
	Seattle PSC	12/10/97	8/21/98	A
	Toronto OSC	12/1/97	3/6/98	B
	Vienna	9/26/97	1/7/98	A
	Zion	11/10/97	3/31/98	B
Amazon	Los Angeles	9/12/97	1/31/98	A
	Speyer Imax	11/14/97		
	Stockholm	11/21/97	3/5/98	A
	Vancouver CN	11/28/97	4/30/98	B
Antarc	Denver	6/13/97	3/12/98	E
	Hastings			S
	Sydney	9/26/96		B
ATSOT	Apple Valley	7/26/97	2/28/98	B
	Barcelona	5/97	4/98	A
	Bochum	12/97	5/98	
	London Troc	12/12/97		A
	Munich	11/6/97	4/30/98	A
	New York Sony			B

Film	Theater	Open	Close	Status
	Ontario Edw	11/26/97	3/31/98	B
	Paris Def	6/24/97	12/31/97	B
	Quebec	10/18/97	2/23/98	A
	Sinsheim	9/12/97	8/31/98	A
	Sydney	10/97		
Beavers	Baltimore			S
	Branson	3/14/97	3/14/98	
	Edmonton	10/6/97	12/21/97	B
	Hampton	2/21/97	12/31/97	A
	London Troc	12/12/97		B
	Syracuse	9/6/97	1/6/98	
BP	Baltimore	11/7/97	12/4/97	A
	Bochum	12/18/97	4/30/98	
	London Troc	12/12/97		B
	Omaha	12/17/97	3/31/98	
	Speyer Imax	5/19/95		B
	Vienna	12/5/97	12/14/97	F
Closed	Bradford	8/29/97	12/98	
	Gurnee	10/97	3/98	
	Poitiers Imax	12/97	1/98	
	Poitiers MC	12/97	1/98	
	Poitiers Omni	12/97	1/98	
	Poitiers Solido	12/97	1/98	
	Santa Clara	11/3/97	3/27/98	
	Shakopee	10/97	3/98	
CV	Copenhagen	2/1/97	1/31/98	A
	Edmonton	10/6/97	12/21/97	B
	Hampton	11/27/97	1/14/98	B
	Hong Kong	9/16/97	2/8/98	A
	Huntsville			B
	London ON	12/5/97		A
	Lucerne	11/1/97		
	Myrtle Beach	12/1/97	1/30/98	
	New York NH	6/1/97		B
	Stockholm	11/21/97	3/5/98	B
	Taipei Obs	3/97	12/97	
	Vancouver SW	11/18/96	11/7/98	B
	Vila Franca	3/1/97	3/1/98	A
	Wash NASM	8/8/96		A
DIA	Hutchinson			S
	KSC 1	7/21/95	12/31/99	A
DIS	Dayton	12/15/97	5/22/98	
	Hastings			S
	Huntsville			A
	Hutchinson			S
	Kitakyushu	4/97	3/98	
	Lucerne	7/1/97	6/30/98	
	Richmond	9/1/97	12/5/97	B
EC	San Simeon			A
EMSH	Seattle Omni			A
EOTS	Chiba City	11/9/92	3/31/98	A
FITS	Poitiers MC	2/1/97	2/98	A
Flyers	Warner Robins	7/92		A
FMHG	Galveston	5/9/97		B
	Virginia Beach	6/16/97		
FOK	Hastings			S
	London ON	6/1/97		S
FP	Monterrey	8/1/97	1/98	B
	Vila Franca	5/10/97	5/10/98	A
GAW	Baltimore	8/1/97	6/30/98	
	Branson	3/15/97		B
	Myrtle Beach	4/19/96		B
	Phoenix	11/15/97	5/14/98	A
	Saint Louis Arch	3/3/97	3/2/98	A
GC	Cape Town	4/14/97		B
	Grand Canyon	11/1/97		A
	London Troc	12/12/97		B
	Speyer Imax	5/19/95		B
	Stockholm	3/29/96	3/5/98	B
	Tampa	12/19/97	5/21/98	
	Vienna	12/5/97	12/14/97	F

Film	Theater	Open	Close	Status
HD	Irvine	5/9/97	12/31/97	
	Montreal	9/12/97	4/8/98	B
	New York Sony	5/9/97	5/9/98	
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Monterrey	8/6/97	2/5/98	A
IA	Quebec	10/18/97	2/23/98	B
Imagine	Munich	11/27/97		
IN	Apple Valley	11/26/97	1/11/98	A
	Branson	11/26/97	1/98	B
	Brossard	12/4/97	1/98	A
	Calgary EC	11/28/97	1/98	
	Charlotte	11/28/97	1/98	
	Chicago NP	11/26/97	1/98	
	Dallas SP	11/27/97	1/98	
	Edmonton	11/28/97	1/98	
	Galveston	11/26/97	1/98	
	Indianapolis WR	11/28/97	1/98	
	Irvine	11/23/97	1/98	
	Las Vegas Lux	11/26/97	1/2/98	A
	Lubbock	11/26/97	1/98	
	New York Sony	11/26/97	1/98	A
	Norwalk	11/28/97	1/98	
	Ontario Edw	11/26/97	1/98	A
	Regina	11/28/97	1/98	
	Seattle PSC	11/28/97	1/98	
	Sydney	12/4/97	2/98	
	Toronto OP	12/1/97	1/98	
	Vancouver CN	11/28/97	1/8/98	A
	Winnipeg	11/28/97	1/98	
ITD	Apple Valley	4/5/97	5/31/98	A
	Chattanooga	4/97	5/99	B
	Chicago NP	8/15/97	8/15/98	
	Irvine	11/23/97	12/31/97	B
	Kaohsiung	9/5/97	9/30/99	
	Las Vegas Lux	6/27/97	3/14/98	A
	Madrid	7/97	6/98	A
	Ontario Edw	11/26/97	12/30/99	B
	Poitiers Solido	2/7/97	2/98	A
	Sinsheim	4/28/96		B
	Taipei MCRC	1/1/97	12/31/97	
L5	Chattanooga	11/15/97		
	Fort Lauderdale	10/1/97	12/13/97	B
	Galveston	12/26/96	12/24/97	
	Irvine	10/11/96	12/31/97	
	Kaohsiung	10/1/97	3/31/99	
	KSC 2	10/12/96		A
	New York Sony			B
	Osaka Sun	7/1/97	12/31/97	A
	Regina	4/12/97		B
	Singapore SC	10/1/97	3/31/98	A
	Sinsheim	10/20/96		B
	Tokyo ACM	10/1/97	3/31/98	B
	Tokyo IMAX	7/5/97	1/5/98	
LB	Munich	11/27/97		
	Sinsheim	11/3/97		B
	Taejon Sci	7/1/97	6/30/99	
LS	Boston	9/12/97	3/5/98	A
	Cleveland	11/21/97		A
	Edmonton	9/2/97	12/21/97	B
	Galveston	5/97		
	Hull	10/4/97	1/4/98	B
	Hutchinson			S
	Laie	5/95	5/98	B
	Leon	1/14/97	1/14/98	A
	Norfolk	6/1/94		A
	Stockholm	9/8/95	3/5/98	B
	Sydney	9/26/96		A
	Vancouver SW			S
	Vienna	12/5/97	12/14/97	F
Mexico	Scottsdale	10/2/97	3/98	B

Film	Theater	Open	Close	Status
MG	London ON	9/16/97		S
	Vienna	6/24/97	1/8/98	B
MOF	Branson	5/1/97		B
	Denver	10/3/97	3/12/98	A
	Duluth	11/7/97		A
	Hampton	11/27/97	1/14/98	A
	Houston MNS	9/26/97	3/20/98	A
	Ontario Mills	11/21/97	5/98	
	Pensacola	11/8/96		A
	Pittsburgh	12/12/97	6/98	A
	Portland	5/30/97		E
	Richmond	7/25/97	12/5/97	A
	Richmond	12/6/97	4/3/98	B
	San Diego	10/97		B
	Spokane	3/97	12/97	A
	Stockholm	4/11/97	3/5/98	B
MOTM	Cocoa	2/97	1/98	
	Tianjin	5/97	4/98	
MTM	Alamogordo	7/1/97	6/30/98	A
	Brossard	9/18/97	2/25/98	B
	Copenhagen	10/23/97	10/23/98	
	Dallas SP	9/25/97	9/98	A
	Dayton	11/1/97		A
	Houston SCH	6/28/97	7/98	
	Hull	8/27/97	3/16/98	A
	Hutchinson	11/14/97	3/11/98	A
	Indianapolis WR	8/7/97		
	Kansas City Zoo	10/18/97	3/13/98	A
	KSC 1	5/21/97		A
	Lubbock	8/1/97		
	Paris Def	10/15/97	3/31/98	A
	Regina	5/23/97	4/98	A
	San Antonio	8/29/97	2/98	
	Scottsdale	10/2/97	2/2/98	A
	Sydney	6/25/97	12/31/97	
	Vancouver SW	11/17/97	3/12/98	A
	Wash NASM	5/21/97		B
	Winnipeg	11/2/97	3/4/98	
Niagara	Baltimore	10/17/97	1/17/98	E
	Niagara	1/96	12/98	A
OLL	Branson	1/1/93	12/31/99	A
PO	Laie	1/96		B
ROF	Baltimore			S
	Cape Town	11/7/96		B
	Honolulu DCI	1/18/94		B
	Rotterdam	2/97	12/97	
	Vienna	4/4/97	1/8/98	B
RSATM	Hutchinson	11/14/96	1/3/98	E
	Perth	11/5/97	4/4/98	E
	Portland	11/18/97	3/31/98	E
SC	Baltimore			S
	Boston			S
	Edmonton	10/6/97	12/21/97	B
	Hampton	11/27/97	1/14/98	B
SE	Atlanta FMNH	10/1/97	12/31/97	B
	Boston	10/1/97	1/4/98	B
	Brossard	12/4/97	3/31/98	
	Brussels	3/13/97		A
	Hamaoka	4/1/97	3/31/98	A
	Kitakyushu	3/20/97	3/5/98	A
	Las Vegas Lux	12/20/96		B
	Little Rock	1/10/97	6/5/98	A
	London ON	11/7/97		A
	Los Angeles	10/18/96	1/31/98	B
	Munich	8/15/96		B
	Regina	12/26/96	1/1/98	A
	Rio	12/20/97	12/20/98	
	Seoul	11/8/97	5/7/98	A
	Sudbury	9/17/97	1/29/98	A
	Sydney	9/26/96		B
	Toronto OSC	5/31/97		B

Film	Theater	Open	Close	Status
	Vila Franca	2/1/97	2/1/98	A
	Wash NASM	10/31/97	4/30/98	E
	Yokohama	4/1/97	3/31/98	A
SFTGS	Madrid	7/97	6/98	C
	Memphis	10/18/97	2/6/98	A
SI	London ON	12/97		S
	London ON	9/97	12/97	A
	Munich	6/20/96		B
	New York NH	7/1/97	12/31/97	A
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Copenhagen	6/1/97	6/1/98	
	London ON	12/1/96		S
	Vila Franca	11/20/97	11/20/98	
Speed	Coomera	12/96	2/98	B
SSpdwy	Corsicana	9/1/97	2/1/98	
	Edmonton	12/22/97	8/31/98	B
	Edmonton	6/23/97	12/21/97	A
	Houston MNS	8/8/97	1/2/98	B
	Irvine	11/23/97	12/31/97	B
	Jersey City	10/97		B
	Katoomba	7/1/97	7/1/98	B
	Louisville	9/6/97	1/14/98	B
	Mexico City	9/1/97	4/30/98	A
	Osaka Sun	12/2/97		
	Paris Geo	11/97	4/30/98	
	Regina	6/15/97	6/15/98	A
	Rotterdam	6/23/97	12/22/97	
	Seattle PSC	5/6/97	12/1/97	
	Speyer Imax	11/14/97		A
	Tokyo TSC	9/6/97		
	Townsville	10/1/97	9/30/98	
	Vancouver SW	11/17/97		B
SSymph	Nagano IMAX	10/96	12/97	
T40	Branson	4/1/97		B
	London ON	9/97	12/97	B
	Lubbock	2/15/97	2/1/98	B
	Memphis	10/18/97	2/6/98	B
	Milwaukee	12/6/97	3/6/98	
	Sudbury	9/17/97	1/29/98	B
TBAA	Phoenix	10/4/97	5/10/98	B
TF	Hastings			S
	Leon	8/29/97	8/29/98	A
	Madrid	7/97	6/98	C
	Pensacola	11/6/97	3/22/98	B
	Warner Robins	7/92		A
	Wash NASM	7/1/76	12/31/99	A
TR	Brussels	10/8/97	2/98	A
	Chicago MSI	10/97	3/98	A
	Copenhagen	12/97	5/98	
	Las Vegas CP	7/97	12/97	A
	London Troc	12/12/97		B
	Melbourne	12/97	12/98	A
	Montreal	9/12/97	4/8/98	A
	Ontario Edw	7/97	3/98	B
	Philadelphia	10/97		B
	Portland	10/97	4/98	A
	Singapore SC	11/97	5/98	A
	Sydney	7/97	7/98	A
	Tokyo IMAX	11/97		
	Winnipeg	11/97	3/98	
TRF	Albuquerque	9/97	3/98	A
	Baltimore	10/17/97	1/17/98	E
	Boston			S
	Edmonton	10/6/97	12/21/97	B
	Hastings	12/9/97	3/23/98	B
	Hastings	10/14/97	3/23/98	A
	Indianapolis CMI	10/31/97	1/29/98	A
	Kansas City Zoo	7/19/97	1/16/98	B
	Vantaa	1/9/97	8/30/98	A
TTL	Baltimore			S
	Boston			S
	Dallas SP	6/15/96		A
	Orlando OSC	11/1/97	3/13/98	B
VLBP	Shima	1/96	12/97	
WATE	Katoomba	6/1/97		A
Whales	Cape Town	7/17/97		A
	Cincinnati	10/18/97	2/13/98	A
	Fort Worth	6/30/97	12/97	A
	Honolulu DCI	1/15/97		B
	Houston MNS	11/26/97	5/1/98	A
	Katoomba	1/1/97	12/18/97	B
	Los Angeles	6/20/97	1/31/98	B
	Lucerne	7/1/97	1/98	A
	Nagoya OT	9/30/97	3/31/98	A
	New York NH	10/11/97	4/11/98	A
	Omaha	3/1/97	3/98	A
	Pittsburgh	6/13/97	12/11/97	A
	Rochester	9/12/97		A
	Saint Paul	10/97	3/98	A
	Seattle Omni	7/97		B
	Speyer Imax	6/27/97		A
	Taipei MCRC	7/1/97		A
	Vienna	7/1/97	1/8/98	B
WOC	Brossard	9/16/97	4/98	A
	Chiba City	8/97	12/97	A
	Paris Def	3/5/97	3/31/98	B
	Paris Geo	9/96	1/98	B
	Poitiers Imax 3D	2/7/97	2/98	A
Yell	Hastings			S
	Yellowstone	10/16/97	4/30/98	A
ZC	Zion	11/1/97	3/31/98	A

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Theater	Film	Open	Close	Status
Aguascalientes	Africa	10/1/97	3/98	
Alamogordo	MTM	7/1/97	6/30/98	A
Albuquerque	TRF	9/97	3/98	A
Apple Valley	ATSOT	7/26/97	2/28/98	B
	IN	11/26/97	1/11/98	A
	ITD	4/5/97	5/31/98	A
Atlanta FMNH	SE	10/1/97	12/31/97	B
Baltimore	Africa			S
	Beavers			S
	BP	11/7/97	12/4/97	A
	GAW	8/1/97	6/30/98	
	Niagara	10/17/97	1/17/98	E
	ROF			S
	SC			S
	TRF	10/17/97	1/17/98	E
	TTL			S
Barcelona	ATSOT	5/97	4/98	A
Bochum	Africa	12/18/97	4/1/98	A
	ATSOT	12/97	5/98	
	BP	12/18/97	4/30/98	
Boston	Africa			S
	LS	9/12/97	3/5/98	A
	SC			S
	SE	10/1/97	1/4/98	B
	TRF			S
	TTL			S
Bradford	Closed	8/29/97	12/98	
Branson	Beavers	3/14/97	3/14/98	
	GAW	3/15/97		B
	IN	11/26/97		B
	MOF	5/1/97		B
	OLL	1/1/93	12/31/99	A
	T40	4/1/97		B
Brossard	IN	12/4/97	1/98	A
	MTM	9/18/97	2/25/98	B
	SE	12/4/97	3/31/98	
	WOC	9/16/97	4/98	A
Brussels	SE	3/13/97		A
	TR	10/8/97	2/98	A
Calcutta	Africa	5/1/97	4/30/98	
Calgary EC	IN	11/28/97	1/98	
Cape Town	Africa	7/14/95		B
	GC	4/14/97		B
	ROF	11/7/96		B
	Whales	7/17/97		A
Charlotte	IN	11/28/97	1/98	
Chattanooga	ITD	4/97	5/99	B
	L5	11/15/97		
Chiba City	Africa	12/1/97	3/31/98	A
	EOTS	11/9/92	3/31/98	A
	WOC	8/97	12/97	A
Chicago MSI	TR	10/97	3/98	A
Chicago NP	IN	11/26/97	1/98	
	ITD	8/15/97	8/15/98	
Cincinnati	Whales	10/18/97	2/13/98	A
Cleveland	Africa	11/22/97		B
	LS	11/21/97		A
Cocoa	MOTM	2/97	1/98	
Coomera	Speed	12/96	2/98	B
Copenhagen	CV	2/1/97	1/31/98	A
	MTM	10/23/97	10/23/98	
	SOLOE	6/1/97	6/1/98	
	TR	12/97	5/98	
Corsicana	SSpdwy	9/1/97	2/1/98	
Dallas SP	IN	11/27/97	1/98	
	MTM	9/25/97	9/98	A
	TTL	6/15/96		A
Dayton	DIS	12/15/97	5/22/98	
	MTM	11/1/97		A
Denver	Antarc	6/13/97	3/12/98	E
	MOF	10/3/97	3/12/98	A
Dollywood	Heart	4/10/94		A
Duluth	MOF	11/7/97		A
Edmonton	Africa	9/2/97	12/21/97	B
	Beavers	10/6/97	12/21/97	B
	CV	10/6/97	12/21/97	B
	IN	11/28/97	1/98	
	LS	9/2/97	12/21/97	B
	SC	10/6/97	12/21/97	B
	SSpdwy	12/22/97	8/31/98	B
	SSpdwy	6/23/97	12/21/97	A
	TRF	10/6/97	12/21/97	B
Fort Lauderdale	L5	10/1/97	12/13/97	B
Fort Worth	Whales	6/30/97	12/97	A
Galveston	FMHG	5/9/97		B
	IN	11/26/97	1/98	
	L5	12/26/96	12/24/97	
	LS	5/97		
Grand Canyon	GC	11/1/97		A
Gurnee	Closed	10/97	3/98	
Hague	Alaska	12/11/97	5/10/98	A
Hamaoka	SE	4/1/97	3/31/98	A
Hampton	Beavers	2/21/97	12/31/97	A
	CV	11/27/97	1/14/98	B
	MOF	11/27/97	1/14/98	A
	SC	11/27/97	1/14/98	B
Hastings	Africa	11/25/97	6/8/98	A
	Antarc			S
	DIS			S
	FOK			S
	TF			S
	TRF	10/14/97	3/23/98	A
	TRF	12/9/97	3/23/98	B
	Yell			S
Hong Kong	CV	9/16/97	2/8/98	A

Theater	Film	Open	Close	Status
Honolulu DCI	HH	12/2/91		A
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	MOF	9/26/97	3/20/98	A
	SSpdwy	8/8/97	1/2/98	B
	Whales	11/26/97	5/1/98	A
Houston SCH	MTM	6/28/97	7/98	
Hull	LS	10/4/97	1/4/98	B
	MTM	8/27/97	3/16/98	A
Huntsville	Alaska	12/26/97	12/30/97	E
	CV			B
	DIS			A
Hutchinson	DIA			S
	DIS			S
	LS			S
	MTM	11/14/97	3/11/98	A
	RSATM	11/14/96	1/3/98	E
Indianapolis CMI	TRF	10/31/97	1/29/98	A
Indianapolis WR	IN	11/28/97	1/98	
	MTM	8/7/97		
Irvine	HD	5/9/97	12/31/97	
	IN	11/23/97	1/98	
	ITD	11/23/97	12/31/97	B
	L5	10/11/96	12/31/97	
	SSpdwy	11/23/97	12/31/97	B
Jersey City	Alaska	10/1/97		A
	SSpdwy	10/97		B
Kagoshima IMAX	Alaska	10/1/97	3/31/98	
Kansas City Zoo	MTM	10/18/97	3/13/98	A
	TRF	7/19/97	1/16/98	B
Kaohsiung	ITD	9/5/97	9/30/99	
	L5	10/1/97	3/31/99	
Katoomba	Alaska	12/19/97	12/18/98	B
	SSpdwy	7/1/97	7/1/98	B
	WATE	6/1/97		A
	Whales	1/1/97	12/18/97	B
Kitakyushu	DIS	4/97	3/98	
	SE	3/20/97	3/5/98	A
KSC 1	DIA	7/21/95	12/31/99	A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Laie	LS	5/95	5/98	B
	PO	1/96		B
Las Vegas CP	TR	7/97	12/97	A
Las Vegas Lux	IN	11/26/97	1/2/98	A
	ITD	6/27/97	3/14/98	A
	SE	12/20/96		B
Leon	LS	1/14/97	1/14/98	A
	TF	8/29/97	8/29/98	A
Little Rock	SE	1/10/97	6/5/98	A
London ON	CV	12/5/97		A
	FOK	6/1/97		S
	MG	9/16/97		S
	SE	11/7/97		A
	SI	12/97		S
	SI	9/97	12/97	A
	SOLOE	12/1/96		S
	T40	9/97	12/97	B
London Troc	ATSOT	12/12/97		A
	Beavers	12/12/97		B
	BP	12/12/97		B
	GC	12/12/97		B
	TR	12/12/97		B
Los Angeles	Alaska	9/12/97	1/31/98	B
	Amazon	9/12/97	1/31/98	A
	SE	10/18/96	1/31/98	B
	Whales	6/20/97	1/31/98	B
Louisville	Alaska	9/6/97	1/14/98	A
	SSpdwy	9/6/97	1/14/98	B
Lubbock	IN	11/26/97	1/98	
	MTM	8/1/97		
	T40	2/15/97	2/1/98	B
Lucerne	Africa	10/15/96	12/97	B
	CV	11/1/97		
	DIS	7/1/97	6/30/98	
	Whales	7/1/97	1/98	A
Madrid	Africa	9/14/97	8/31/98	
	ITD	7/97	6/98	A
	SFTGS	7/97	6/98	C
	TF	7/97	6/98	C
Matsusaka	Africa	12/13/97	6/13/98	
Melbourne	TR	12/97	12/98	A
Memphis	SFTGS	10/18/97	2/6/98	A
	T40	10/18/97	2/6/98	B
Mexico City	Africa	10/6/97	6/5/98	A
	SSpdwy	9/1/97	4/30/98	A
Milwaukee	Africa	10/25/97	6/5/98	
	T40	12/6/97	3/6/98	
Monterrey	FP	8/1/97	1/98	B
	HH	8/6/97	2/5/98	A

Theater	Film	Open	Close	Status
Montreal	HD	9/12/97	4/8/98	B
	TR	9/12/97	4/8/98	A
Munich	ATSOT	11/6/97	4/30/98	A
	Imagine	11/27/97		
	LB	11/27/97		
	SE	8/15/96		B
	SI	6/20/96		B
Myrtle Beach	CV	12/1/97	1/30/98	
	GAW	4/19/96		B
Nagano IMAX	SSymph	10/96	12/97	
Nagoya OT	Whales	9/30/97	3/31/98	A
New York NH	CV	6/1/97		B
	SI	7/1/97	12/31/97	A
	Whales	10/11/97	4/11/98	A
New York Sony	ATSOT			B
	HD	5/9/97	5/9/98	
	IN	11/26/97	1/98	A
	L5			B
Niagara	Niagara	1/96	12/98	A
Norfolk	LS	6/1/94		A
Norwalk	IN	11/28/97	1/98	
Omaha	BP	12/17/97	3/31/98	
	Whales	3/1/97	3/98	A
Ontario Edw	ATSOT	11/26/97	3/31/98	B
	IN	11/26/97	1/98	A
	ITD	11/26/97	12/30/99	B
	TR	7/97	3/98	B
Ontario Mills	Alaska	10/3/97	2/5/98	
	MOF	11/21/97	5/98	
Orlando OSC	Africa	11/1/97	3/13/98	A
	TTL	11/1/97	3/13/98	B
Osaka Sci	Alaska	12/1/97	6/1/98	A
Osaka Sun	L5	7/1/97	12/31/97	A
	SSpdwy	12/2/97		
Paris Def	Alaska	10/15/97	12/31/97	B
	ATSOT	6/24/97	12/31/97	B
	MTM	10/15/97	3/31/98	A
	WOC	3/5/97	3/31/98	B
Paris Geo	SSpdwy	11/97	4/30/98	
	WOC	9/96	1/98	B
Pensacola	MOF	11/8/96		A
	TF	11/6/97	3/22/98	B
Perth	RSATM	11/5/97	4/4/98	E
Philadelphia	Alaska	6/14/97	2/5/98	A
	TR	10/97		B
Phoenix	GAW	11/15/97	5/14/98	A
	TBAA	10/4/97	5/10/98	B
Pittsburgh	MOF	12/12/97	6/98	A
	Whales	6/13/97	12/11/97	A
Poitiers Imax	Closed	12/97	1/98	
Poitiers Imax 3D	WOC	2/7/97	2/98	A
Poitiers MC	Closed	12/97	1/98	
	FITS	2/1/97	2/98	A
Poitiers Omni	Closed	12/97	1/98	
Poitiers Solido	Closed	12/97	1/98	
	ITD	2/7/97	2/98	A
Portland	MOF	5/30/97		E
	RSATM	11/18/97	3/31/98	E
	TR	10/97	4/98	A
Pusan	Africa	12/97	3/98	
Quebec	ATSOT	10/18/97	2/23/98	A
	IA	10/18/97	2/23/98	B
Regina	IN	11/28/97	1/98	
	L5	4/12/97		B
	MTM	5/23/97	4/98	A
	SE	12/26/96	1/1/98	A
	SSpdwy	6/15/97	6/15/98	A
Richmond	Alaska	12/5/97	4/3/98	A
	DIS	9/1/97	12/5/97	B
	MOF	7/25/97	12/5/97	A
	MOF	12/6/97	4/3/98	B
Rio	SE	12/20/97	12/20/98	
Rochester	Whales	9/12/97		A
Rotterdam	ROF	2/97	12/97	
	SSpdwy	6/23/97	12/22/97	
Saint Louis Arch	GAW	3/3/97	3/2/98	A
Saint Paul	Whales	10/97	3/98	A
San Antonio	Alamo	1/88	12/99	A
	MTM	8/29/97	2/98	
San Diego	Alaska	10/17/97	6/98	
	MOF	10/97		B
San Simeon	EC			A
Santa Clara	Closed	11/3/97	3/27/98	
Scottsdale	Mexico	10/2/97	3/98	B
	MTM	10/2/97	2/2/98	A
Seattle Omni	EMSH			A
	Whales	7/97		B
Seattle PSC	Alaska	12/10/97	8/21/98	A
	IN	11/28/97	1/98	
	SSpdwy	5/6/97	12/1/97	
Seoul	SE	11/8/97	5/7/98	A
Seville	Africa	10/16/97	6/15/98	S
Shakopee	Closed	10/97	3/98	
Shima	VLBP	1/96	12/97	
Singapore SC	L5	10/1/97	3/31/98	A
	TR	11/97	5/98	A
Sinsheim	ATSOT	9/12/97	8/31/98	A
	ITD	4/28/96		B
	L5	10/20/96		B
	LB	11/3/97		B
Speyer Imax	Amazon	11/14/97		
	BP	5/19/95		B
	GC	5/19/95		B
	SSpdwy	11/14/97		A
	Whales	6/27/97		A
Spokane	MOF	3/97	12/97	A
Stockholm	Amazon	11/21/97	3/5/98	A

Theater	Film	Open	Close	Status
	CV	11/21/97	3/5/98	B
	GC	3/29/96	3/5/98	B
	LS	9/8/95	3/5/98	B
	MOF	4/11/97	3/5/98	B
Sudbury	Africa			S
	SE	9/17/97	1/29/98	A
	T40	9/17/97	1/29/98	B
Sydney	Africa	12/1/97	1/10/98	B
	Antarc	9/26/96		B
	ATSOT	10/97		
	IN	12/4/97	2/98	
	LS	9/26/96		A
	MTM	6/25/97	12/31/97	
	SE	9/26/96		B
	TR	7/97	7/98	A
Syracuse	Beavers	9/6/97	1/6/98	
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon Sci	LB	7/1/97	6/30/99	
Taipei MCRC	ITD	1/1/97	12/31/97	
	Whales	7/1/97		A
Taipei Obs	CV	3/97	12/97	
Tampa	Africa	6/20/97	12/18/97	
	GC	12/19/97	5/21/98	
Tianjin	MOTM	5/97	4/98	
Tokyo ACM	L5	10/1/97	3/31/98	B
Tokyo IMAX	L5	7/5/97	1/5/98	
	TR	11/97		
Tokyo TSC	SSpdwy	9/6/97		
Toronto OP	IN	12/1/97	1/98	
Toronto OSC	Alaska	12/1/97	3/6/98	B
	SE	5/31/97		B
Townsville	SSpdwy	10/1/97	9/30/98	
Vancouver CN	Amazon	11/28/97	4/30/98	B
	IN	11/28/97	1/8/98	A
Vancouver SW	CV	11/18/96	11/7/98	B
	LS			S
	MTM	11/17/97	3/12/98	A
	SSpdwy	11/17/97		B
Vantaa	TRF	1/9/97	8/30/98	A
Vienna	Africa	12/5/97	12/14/97	F
	Alaska	9/26/97	1/7/98	A
	BP	12/5/97	12/14/97	F
	GC	12/5/97	12/14/97	F
	LS	12/5/97	12/14/97	F
	MG	6/24/97	1/8/98	B
	ROF	4/4/97	1/8/98	B
	Whales	7/1/97	1/8/98	B
Vila Franca	CV	3/1/97	3/1/98	A
	FP	5/10/97	5/10/98	A
	SE	2/1/97	2/1/98	A
	SOLOE	11/20/97	11/20/98	
Virginia Beach	FMHG	6/16/97		
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	CV	8/8/96		A
	MTM	5/21/97		B
	SE	10/31/97	4/30/98	E
	TF	7/1/76	12/31/99	A
Winnipeg	Africa			S
	IN	11/28/97	1/98	
	MTM	11/2/97	3/4/98	
	TR	11/97	3/98	
Yellowstone	Yell	10/16/97	4/30/98	A
Yokohama	SE	4/1/97	3/31/98	A
Zion	Alaska	11/10/97	3/31/98	B
	ZC	11/1/97	3/31/98	A

Key to Film Abbreviations

Film	Title	Year	Fmt	Dist
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
EC	Enchanted Castle	1996	870	DCI
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	SOL	IMAX
FITS	Flowers in the Sky	1990	MC	IMAX
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
GAW	Great American West	1995		JQH
GC	Grand Canyon	1985		DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		IA
Imagine	Imagine	1994	3D	IMAX
IN	IMAX Nutcracker, The	1997	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: The First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
Mexico	Mexico	1996		SFI
MG	Mountain Gorilla	1992		IMAX
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OLL	Ozarks: Legacy and Legend	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones: At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
SFTGS	Search for the Great Sharks	1992		GFC
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
VLBP	Viva La Blanca Paloma	1994		DT
WATE	Wild Australia: The Edge	1997		BSF
Whales	Whales	1997		DCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

December Bookings Count

368 bookings of 61 films

#	Film	#	Film	#	Film	#	Film
23	Africa	6	Beavers	2	FMHG	1	Imagine
22	IN	6	BP	2	FOK	1	Mexico
20	MTM	6	T40	2	FP	1	OLL
20	SE	6	TF	2	HH	1	PO
18	SSpdwy	5	GAW	2	MG	1	Speed
18	Whales	5	ROF	2	MOTM	1	SSymph
17	Alaska	5	SI	2	Niagara	1	TBAA
14	CV	5	WOC	2	SFTGS	1	VLBP
14	MOF	4	Amazon	2	Yell	1	WATE
14	TR	4	SC	1	Alamo	1	ZC
13	L5	4	TTL	1	EC		
13	LS	3	Antarc	1	EMSH		
11	ATSOT	3	HD	1	EOTS		
11	ITD	3	LB	1	FITS		
9	TRF	3	RSATM	1	Flyers		
7	DIS	3	SOLOE	1	Heart		
7	GC	2	DIA	1	IA		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

Adachi Children's Museum
3-1, Kurihara 1-chome, Adachi-ku
Tokyo, 123 JAPAN
Tel: 81-3-5242-8161
Fax: 81-3-5242-8165

Arch Odyssey Theatre
10 S. Broadway, Ste 1540
Saint Louis, MO 63102 USA
Tel: 314-436-1473
Fax: 314-231-8765

Atomix Inc.
24574 Overland Drive
West Hills, CA 91304-6701 USA

Ballantyne/Strong International
4350 McKinley Street
Omaha, NE 68112 USA
Tel: 402-453-4444
Fax: 402-453-7238

Bayley Silleck Productions
148 Waverly Place, #G
New York, NY 10014-6809 USA
Tel: 212-645-0745
Fax: 212-691-1299

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

British Film Institute
Southbank, Waterloo
London, SE1 8XT ENGLAND, UK
Tel: 44-1-71-815-1329
Fax: 44-1-71-815-1378

Caesar's Palace
3570 Las Vegas Boulevard South
Las Vegas, NV 89109 USA
Tel: 702-731-7110
Fax: 702-731-7331

Catalyst Entertainment, Inc.
P.O. Box 5418
Santa Fe, NM 87502 USA
Tel: 505-474-8588

Children's Museum of Indianapolis
3000 North Meridian Street
P.O. Box 3000
Indianapolis, IN 46206 USA
Tel: 317-924-5431
Fax: 317-921-4019

Cinema Technology, Inc.
1260 Alderwood
Sunnyvale, CA 94082 USA
Tel: 408-541-0280
Fax: 408-541-1208

CN IMAX Theatre
201-999 Canada Place
Vancouver, BC V6C 3C1 CANADA
Tel: 604-682-2384
Fax: 604-682-5955

Computer Film Company Ltd.
19-23 Wells Street
London, W1P 3FP ENGLAND, UK
Tel: 44-171-494-4673
Fax: 44-171-437-0490

David Keighley Productions Ltd. /70mm Inc.
8649 Hayden Place
Culver City, CA 90232 USA
Tel: 310-204-0632
Fax: 310-204-3765

Dentsu Tec, Inc.
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: 81-3-5551-9381
Fax: 81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard
Suite 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703

Digital Artworks
40 East Broadway, Ste 210
Eugene, OR 97401 USA
Tel: 541-344-6541
Fax: 541-683-3576

Duro-Test Corporation
9 Law Drive
Fairfield, NJ 07828 USA
Tel: 973-808-1800
Fax: 973-808-2666

Great Lakes Science Center
601 Erieside Avenue
Cleveland, OH 44114 USA
Tel: 216-696-2844
Fax: 216-736-7905

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4629
Fax: 713-639-4761

Imagica, USA
5320 McConenell Avenue
Los Angeles, CA 90066 USA
Tel: 310-305-8081
Fax: 310-305-7563

Imax Corporation **IMAX**
2525 Speakman Drive
Sheridan Science and Technology Park
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450

Imax Corporation
11454 San Vicente Boulevard
Los Angeles, CA 90049 USA
Tel: 310-571-1800
Fax: 310-571-1810

Industrial Light and Magic
PO Box 2459
San Rafael, CA 94912 USA
Tel: 415-258-2202

International Space Theater Consortium
R.H. Fleet Space Theater and Science Center
P.O. Box 33303
San Diego, CA 92163-3303 USA
Tel: 619-238-1233
Fax: 619-231-8971

Iwerks Entertainment
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

Liberty Science Center
Liberty State Park, 251 Philip Street
Jersey City, NJ 07305-4699 USA
Tel: 201-451-0006
Fax: 201-451-6383

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 714-494-1055
Fax: 714-494-2079

McKinney Technical Services
208 Rutherford Drive
Danville, CA 94526-2240 USA
Tel: 510-820-4650
Fax: 510-838-5655

Mills Corporation
1300 Wilson Boulevard, Suite 400
Arlington, VA 22209 USA
Tel: 703-526-5000

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678

National Air and Space Museum
6th Street and Independence Ave., SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652

National Film Board of Canada **NFBC**
P.O. Box 6100
Station A
Montreal, PQ H3C 3H5 CANADA
Tel: 514-283-8953
Fax: 514-496-2573

National Geographic Society
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000

Nova Large Format
125 Western Avenue
Boston, MA 02134 USA
Tel: 617-492-2777

Ogden Entertainment, Inc.
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Ontario Mills Ultrascreen
4553 Mills Circle
Ontario, CA 91764 USA
Tel: 909-476-2111
Fax: 909-476-2149

ORC Lighting Products
1300 Optical Drive
Azusa, CA 91702 USA
Tel: 818-969-3344
Fax: 818-969-2260

Orlando Science Center
777 East Princeton Street
Orlando, FL 32803-1250 USA
Tel: 407-514-2000
Fax: 407-514-2244

Ozarks Discovery IMAX Theater
3562 Shepherd of the Hills Exp'way
Branson, MO 65616 USA
Tel: 417-335-3533
Fax: 417-336-5348

SHORTS

Pepsi IMAX, London, Opens

The first of three LF theaters planned for the British capital opened on Friday, Dec. 12. The **Pepsi IMAX Theater** in Piccadilly Circus is an IMAX 3D facility built within the Trocadero, a massive entertainment complex that includes a conventional cinema multiplex, a Planet Hollywood restaurant, and Sega World, a games complex that is the largest Sega installation in the world. The Trocadero covers two city blocks with 450,000 square feet (41,000 square meters) of floor space.

Operated by **Trocadero PLC**, the 300-seat theater opened with a five-film schedule that includes only one 3D feature: ***ATSOT.*** Also on the roster are ***Beavers, BP, CG,*** and ***TR.*** Marketing Director **Patrick Donovan** plans to turn over features rapidly, probably every two or three months. Donovan confided that his biggest challenge in marketing the theater has been the signage restrictions imposed by local government. Despite being located in the heart of London's entertainment district, the theater cannot install an external sign, and is limited to signs inside the building's entrance, street posters, and expensive advertising on a Jumbotron video monitor in the Circus.

The **Science Museum** and the **British Film Institute** are expected to open LF theaters in London within the next two or three years.

IMAX 3D Animation System Bows

Paint Misbehavin', a humorous 2-minute short, accompanied ***The IMAX Nutcracker*** in 3D theaters, the first release made with **Imax**'s new Stereo Animation Drawing Device, or SANDDE. (The system was first reported in the November issue of *MaxImage!,* in which it was erroneously called STAND-D.) Directed by **Roman Kroitor** and **Steven Hoban**, and produced by Kroitor and **Peter Stephenson**, the colorful cartoon's message is announcing that more IMAX 3D animation is coming. There will be more on this story in a future issue of *MaxImage!*

Race for Atlantis opens at Caesar's

Imax's ***Race for Atlantis*** ride opened at the Forum Shops at **Caesar's Palace**, Las Vegas, in December. The new ride film combines virtually all of Imax's technologies: 15/70 3D dome film projection, four 27-passenger motion bases, electronic 3D glasses, and PSE sound. The 4-minute adventure features a battle between the sea god Neptune and a sea dragon. The attraction, which includes a 3D HDTV pre-show, has a capacity of 1,000 customers per hour. Total cost of the system has been estimated at US$20 million.

Polynesian Cultural Center **PCC**
55-370 Kamehameha Highway
Laie, HI 96762 USA
Tel: 808-293-3011
Fax: 808-293-3112

Rhythm & Hues
5404 Jandy Place
Los Angeles, CA 90066 USA
Tel: 310-448-7500
Fax: 310-448-7600

Sands Films, Ltd.
119 Rotherhithe Street
London, SE16 4NF ENGLAND, UK
Tel: 44-141-231-2209

Science Museum of Minnesota **SMM**
30 East 10th Street
Saint Paul, MN 55101 USA
Tel: 612-221-4504
Fax: 612-221-9433

Showscan Entertainment Inc.
3939 Landmark Street
Culver City, CA 90232-2315 USA
Tel: 310-558-0150
Fax: 310-559-7984

SimEx Inc.
511 King Street West, Suite 130
Toronto, ON M5V 2Z4 CANADA
Tel: 416-597-1585
Fax: 416-597-0352

Sol Films, Inc. **SFI**
211 East 53rd Street
Suite 14G
New York, NY 10022 USA
Tel: 212-371-3290
Fax: 212-371-3291

Sonics Associates, Inc.
2111 Parkway Office Circle
Birmingham, AL 35244 USA
Tel: 205-733-0500
Fax: 205-733-0569

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue
8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, PQ H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Tamarokuto Science Center
5-10-64 Shibakubocho
Tanashi-shi, Tokyo, 188 JAPAN
Tel: 81-424-69-6100
Fax: 81-424-69-4152

Trocadero, PLC
1 Picadilly Circus
London, W1V 7DD ENGLAND, UK
Tel: 44-1-71-434-0030
Fax: 44-1-71-434-1413

Ushio America, Inc.
10550 Camden Drive
Cypress, CA 90630-4600 USA
Tel: 714-236-8600
Fax: 714-229-3180

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 916-934-8827
Fax: 916-934-3061

Xaos, Inc.
444 De Haro Street, Ste 211
San Francisco, CA 94107 USA
Tel: 415-558-9267
Fax: 415-558-9160

Xenotech USA
1915 W Orangewood Ave, Ste 200
Orange, CA 92868 USA
Tel: 714-939-5560
Fax: 714-939-5562

Zion Canyon Cinemax
145 Zion Park Boulevard
Springdale, UT 84767 USA
Tel: 801-772-2400
Fax: 801-772-2466